WEIRDCRAFT
ISSUE#2: DENVER WILL BURN !!!
Featuring an exclusive interview with :
Syphilis Sauna
Shadowcaster,
Mean Spirited Mirth
Blarney Mumble
Catdog
and Freebase Frenzy !
March 21st 2013

Weird:

1. fate, destiny, especially: ill fortune
2. soothsayer - a person who predicts the future by magical, intuitive or more rational means
3. of, relating to, or caused by witchcraft or the supernatural : magical
4. of strange or extraordinary character: odd, fantastic

Craft:

1. skill in planning, making or executing: dexterity
2. an occupation or trade requiring manual dexterity or artistic skill
3. skill in deceiving to gain an end
4. the members of a trade or trade association

♈ Aries

Aries (March21-April19)

Watch who you have sex with this month. In fact, avoid sex this month. You will either get pregnant, herpes, punched in the face multiple times, or arrested. This will also give you mental anguish, quite possibly causing you to maliciously deform yours, or someone else's, genitals. We don't have to take our clothes off to have a good time, oh no.

♉ Thaurus

Taurus (April20-May20)

Being an arrogant prick is what you do best. That's all you can do. Do you even have any skills that are practical or useful? You may think you are entertaining, but are you really? Are you an entertainer, or just a specticle, a freak show? Maybe we're all laughing at you, rather than you thinking we're enjoying ourselves. You're too thick headed to change anyways, so just keep making us laugh - at you, dumb ass.

♊ Gemini

Gemini (May21-June21)

Someone is out to pull the carpet out from under you. They look like you, think like you, talk to the same people you do, but they are smarter than you. You should either wise up or give up. Stay head of your game, because the enemy will always be on your tail. Hit them before they hit you, but don't wait around, no matter what happens, someone is getting hit. Put up your dukes, or go crying to mom like a bitch.

♋ Cancer

Cancer (June 22-July22)

You will get cancer, in your rectum. Deep inside your rectum. In fact, so far that it will go unnoticed for so long that it won't be detected until it's too late. One day you'll go to take a shit, and your anus will prolapse more than usual. This time it's not a hemorrhoid. The tumors are clinging to the lining of your lower intestines, seeping pus from it's lumpy shit covered surface. You go to the doctor but he tells you it's too late. So he rolls your anus up and puts itside a protective condom, so for the rest of your life it looks like there is an italian sausage hanging out.

♌ Leo

Leo (July23-August22)

I hope you are hungry, because you will be fed many christian soldiers. Like stalking the gazelle on the great African plains, you and your pack will tear them limb from limb. Your heart strings are plucked like sinew ripped from their bones. Their blood curdling death rattles brings forth a feeling of overwhelming joy as you smile with ligaments in your teeth. Stand up and roar, there is only one king above all, and he is the king of beasts.

♍ Virgo

Virgo (August23-September22)

You just need to shut the fuck up and shove something inside your vagina or asshole already. You keep saying no one likes you, well, put out then! Open your legs, spread your ass cheeks, and let someone up in there. Quit being such a prude. Maybe if you made yourself more useful someone might actually want to hang out with you, because you are fucking boring as shit otherwise.

♎ Libra

Libra (September23-October22)

Your moods fluctuate like rabbits fuck. Consider doing more drugs, especially downers. Jerk off at least five times per day, and the rest of the time either sleep, or be so fucked up you cannot speak. The less you say or do, the better for everyone else. Being a moody bitch will only drive people away, but if you are wacked out all the time, at least people might want to hang out with you. Avoid any uppers, they will ensure you will be murdered.

♏ Scorpius

Scorpio (October23-November21)

You decided to fuck with the wrong people. Bad idea. Not only will you be made a fool of, you will be harassed by countless unknown people, forcing you to question your actions, and wonder who's actually against you. You will blame every obvious person, but will be wrong. You will break down emotinally, and hop back onto the substance abuse bandwagon, and your creativity will be hindered. Next month, perhaps you'll watch what you say!

♐ Sagittarius

Sagittarius (November22-December21)

Spend some time taking care of yourself. The only way you'll ever improve the life you live is to start within. The better you are, the better the things that will happen to you. Right now you are stuck in a jam and are unsure what to do. You don't know if you should laugh, or cry. But don't spend too much time thinking about it. Just do what you have to do, and everything will fall into place.

♑ Capricornus

Capricorn (December22-January19)

Bitches think you are hot shit, so I'd just try to fuck as many as possible. This month you are safe because all of the diseases are going to anyone who is Aries. So do not fuck anyone who is an Aries. If you end up with herpes this month, I got $5 that says you had sex with a fucking Aries. So don't fucking do it! Go fuck anyone else, unless it's a Cancer, than just avoid the ass, unless of course, prolapsed cancerous anuses really turn you on, and if so, go for it.

♒ Aquarius

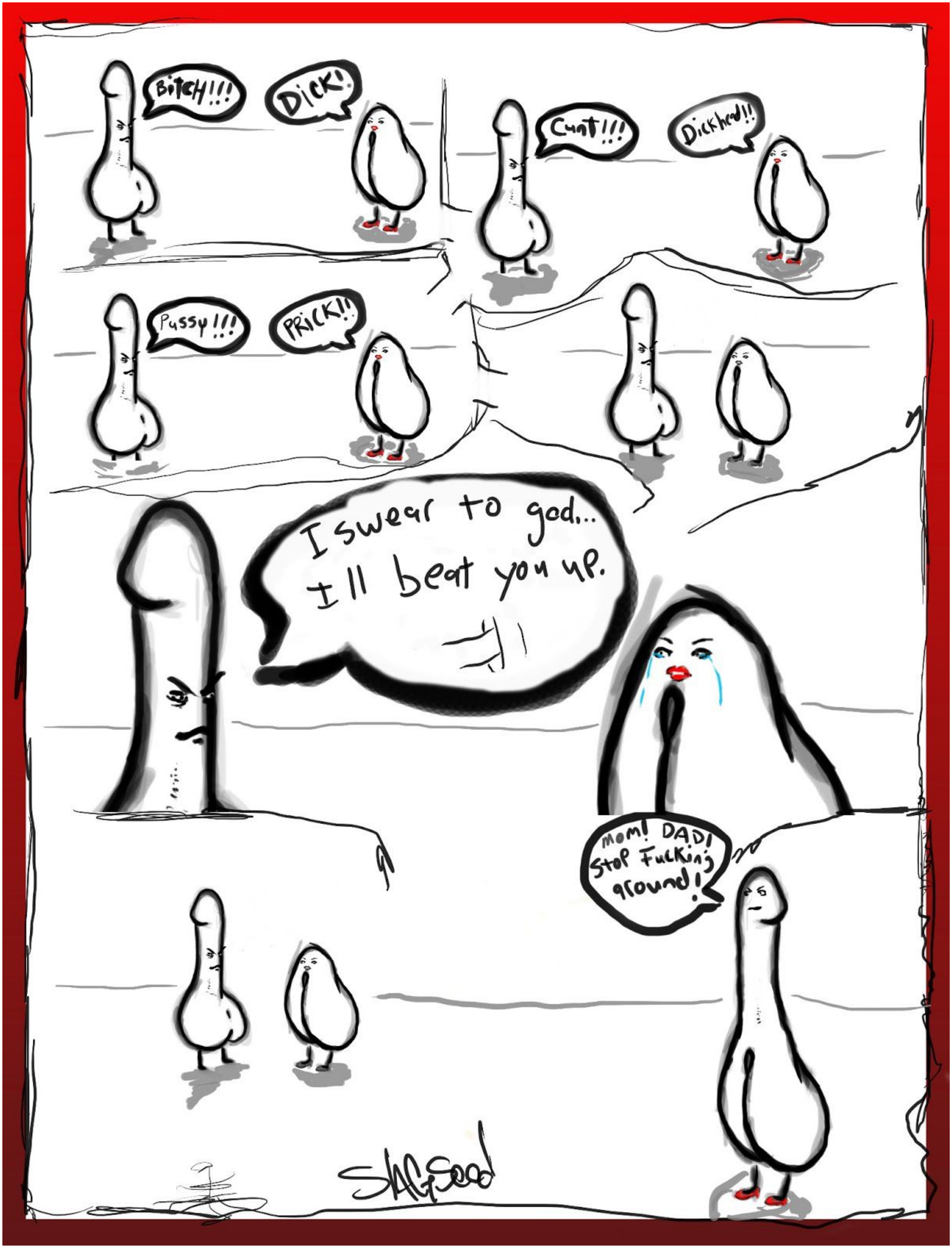
Aquarius (January20-February18)

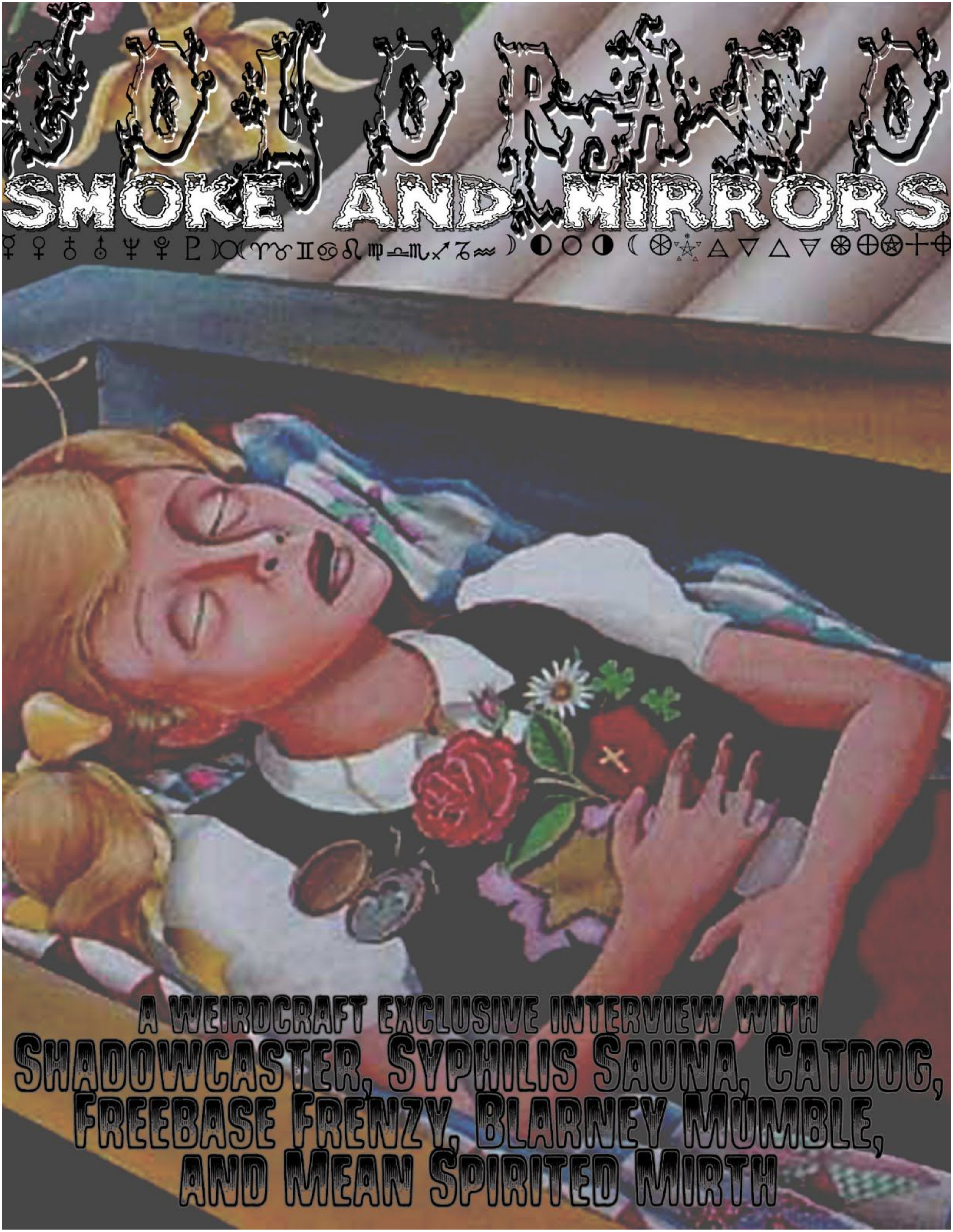
Big things are coming your way. The world is an open vagina, just go for it. Not only is this vagina open, but it's also really despirate. You only have to put forth minimal effort, and you've already got the head in. Just be sure to protect yourself, because the world is also a disease ridden prostitute, who's just as quick to take your money and your pride, as they are to let you stick it in. Get yours, be happy with what you have, and just be on to the next snatch.

♓ Pisces

Pisces (February19-March20)

You've been laying around a lot lately, being a lazy piece of shit. You need to get up off your fat ass and do something - like take a god damn shower. You fucking stink so bad, the foreigners down the hall think you are cooking human turds, but it's just your extreme case of body odor. Get the fuck up, get wet, and don't forget to use some fucking soap, you fucking stinky bastard... fuck.


BITCH!!!
DICK!
Cunt!!!
Dickhead!!
Pussy!!!
PRICK!!
I swear to god... I'll beat you up.
MOM! DAD! Stop Fucking around!
SLAGSeed


SMOKE AND MIRRORS
A WEIRDCRAFT EXCLUSIVE INTERVIEW WITH
SHADOWCASTER, SYPHILIS SAUNA, CATDOG,
FREEBASE FRENZY, BLARNEY MUMBLE,
AND MEAN SPIRITED MIRTH

What got you into the music you are making now? Were there certain songs or artists that influenced you to decide to start making your own music?

SS: I got into making noise music when I was around 17 in New Mexico .J Frede and Terror State asked me to play a show with them .. All I had to work with was a casio keyboard and a distortion pedal Later on i was in a very short lived band called Sadie Macy that mostly did bad death rock covers Id been listening to alot of COIL and Legendary Pink Dots and taking lots of acid I guess that was what got me into it . Much much later I was in a band called In Ether and that was some of my first experiences writing beats , performing live consistently etc . This was also around the time that I started to get really into breakcore and exotica and started doing Syphilis Sauna .

SC: I used to make deathmetal. I got into experimental electronic as a joke with other metalhead friends of mine. My biggest musical influence is a classical composer named Alexander Scriabin. He was a mad genius, occultist and pianist. He actually intended to summon armageddon on stage during a performance he had planned around in the 1900's but died before he ever had a chance to perform it.

FF: I had always been into harder electronic music as opposed to the clubbier stuff. I had started out by being obsessed with Nine Inch Nails, Skinny Puppy and Coil, but I wouldn't exactly say any of those groups/artists had any real influence on my particular style, more like an influence on the way that I looked at music as something that doesn't need to follow a formula. The artists that had the biggest influence on my sound are Stunt Rock, Doormouse and pretty much the entire Addict Records crew and most associated as well as the Bad Taste crew, who amazingly happened to welcome me into their family a few years back. Collage artists like stAllio from the aforementioned Bad Taste crew, Negativland and The Bran Flakes had a very huge impact on my sound and the direction I wanted to take my “music”.

BM: Mostly friends showing me how to do things with sound has motivated me to create. For some reason everytime i hear shitmat's album "Hang the DJ" I get super motivated and usualy start messing around

CD: heard electronic music at some "raves" then found out about hardcore and gabber/ jungle shit and really dug it. found breakcore and was in love

MSM: Kind of a mixture between boredom and a friend...I had an old Korg Triton back in the day and a housemate that was one of my friends from jr, High/hs. We ended up bored of the same old industrial routine and pretty much went down to a record shop in town to hunt for some new earcandy. The guy behind the counter introduced us to Venetian snares and some other break artists and we got hooked. That is when I decided to start trying.

What instruments and equipment did you start off on, and what are you using now?

SS: I played piano some as a kid and also Cello (wish I still had one !) the first real gear I bought was a Korg n364 and an akai S2000 (dont miss that one) I also got really into circuit bending around that time. These days I mostly use my laptop running Buzz a controller and some hardware . I also really love my melodica and would like to get an oboe .

SC: I am a classically trained trumpet player. I havent played in years though. I picked up guitar, bass, electric guitar, drums, keyboards later on.

FF: The only stuff I've ever used to make my Freebase Frenzy material is Cool Edit Pro 2.1 and occasionally FL Studio 8 for certain things. I also use VirtualDJ 5.2 to match up and make loops. Never been much of a user of hardware.

BM: The first few tracks I made were all made in Cool Edit. Now I primarily use Cool Edit but have also started trying to encorperate synth sounds and oddities. I'll use whatever "that cool noise" is however I can make it work.

CD: a Korg Electribe, 2 shitty turntables now I use a laptop, dj remix console and an Oxygen 25

MSM: The Triton that I had of course, I went on to get me one of those kind of weird to control but fun to use Roland Sh-32's. Then I got the one piece that really made me love to program and play my old Yamaha Rm1x. Now I just have an EMX, EM1, Yamaha cs1x and a lot of VSTs now!

How has your experiences being an unconventional artist been thus far in your "career"?

SS: I'd have to say good . I mean I've long ago pushed away any polly-annish delusions of "making it " or whatever but I'll have had the chance to play some awesome shows ...and thru my travels have had the experience of meeting some truly amazing musicians (very few of which make any money at their music btw) I'd say the most memorable would have to be the time we did a show in an abandoned missile silo ... that was amazing ! I was set up at the very end of this several hundred foot steel tube with just a keyboard playing spooky piano all night. There was very nice natural reverb and the fliers for that show were actually wicks (the idea was for everyone to make Molotov cocktails). Sometimes I get really depressed that I have to go to work but then I read some Hubert Selby Jr. or something and feel better. The only other thing I'd say is that people don't have each other's backs enough there is a whole list of people that I think are selfish small minded ass hats. I've actually flown people out and then not have them even return an email. This scene or whatever is way too small for that kind of bull shit. Though the way I figure it if someone treats me poorly it'll come back to them.

SC: I love making weird art, music and performances. As long as people enjoy them I will continue to release and perform.

FF: It's really funny when you live in an extremely small and naïve town like Trinidad, CO. Most people have no knowledge of any type of electronic music, sometimes not even mainstream electronic stuff. People find out or hear about me being an "artist" one way or another and ask what kind of stuff I do and where I can find it. You try and explain what it is and you can see the question marks popping up above their heads and the interest quickly fading from their expression. Just about anyone who is into my stuff lives hundreds of miles from me. People around here don't understand my sense of humor to start with, so having them listen to obnoxiously distorted and terribly cut and pasted sound collages would definitely not get a great response from them.

BM: I've always been a big weirdo. No biggie I guess...

CD: Awesome I got to bring breakcore into "raves" a little in PA and MD and got a few people into, or helped them along so to speak. I'm the friendlist asshole you'll ever meet.

MSM: It's okay, people either love breakcore or they don't. Shit's pretty liked across the pond tho.

What labels are you affiliated with, and how did that come about?

SS: We started Backwards Records some 13-14 years ago in Denver so many of us are affiliated with that ..We (matt jones ,John Gross and myself) started it originally as a production group (doing shows) because no one was doing the kind of music we liked in town... there was only lame industrial music , whack punk rock and Gross of course had been doing harsh noise for years before that ... sad to say we dont really release anymore but it seems like there is shit tons of newer people that are interested in releasing music so I guess Im also affiliated with Scolex , Welcome to the 21st Century /sycnophanticide , Chimera Central,Hipster Death, Naboa Records , Brokewhore records and of course Weirdcraft . Ive been toying with the idea of starting my own label and calling it VD INC .

SC: I am not on a label. I release everything independently. I am affiliated with Backwards Records (if I have a crew its certainly them), Weltmuzik treats me mighty kindly as well.

FF: I started out by having a remix released on Negrobeats KMPLX label. The main labels I've been involved with have been Scolex Recordings, who released my first 3 releases, 2 being splits and 1 being a full length of awful leftovers, and Bad Taste. I appeared on Bad Taste by being apart of the amazing sound collage group Animals Within Animals headed by group leader stAllio!. Scolex Recordings picked up on me through the Facebook group North American Breakcore. Since then, Justin Mooney have gotten pretty tight and he's always been up for giving me a shot on his label.

MSM: I'm with Braincore and Fusion and Scolex and Cursed Chimera...They all just came up about with people listening to what I done and asking if I would like a release. Either that or people wanting me to do a remix or sumpthin.

BM: Scolex, Weltmuzik, Bad Taste... all just good friends I have slowly met over time.
CD: Ghetto by association - started that back in NJ with some friends, shit was nuts we had a decent run but the one guy got locked up for a bit, and I moved to Colorado/ was dirt poor in NJ. Weltzmuzik - met Hep Pat, he understood how I played music and that was it.

Some of you knew each other a while and then others you've recently met through the North American Breakcore group on Facebook. You all seem to get along, do you guys hang out a lot?

SS; Not really .. Most of us have adult jobs and spouses/ girlfriends so we hang out at shows (sometimes I think its oneov the main reasons we do shows ha) outside of that Im a very private person and when Im not working im usually at home getting wasted and making music. During summertime we usually have some bbqs or dinner parties and once in awhile I harass Catdog for weed.
SC: I met Pat (Syphilis Sauna) on tour in Seattle back in the day. He's the mac daddy of Backwards Records crew. Hes one of my favorite humans. The first time I ever hung out with Mean Spirited Mirth he came over to my house and took a piss right in front of my landlords open balcony door and I had to scold him like he was a child.
FF: The only guy I really hang with in person is John Jeffers (Blarney Mumble). We've been best friends since about my senior year in High School though and have been quite close since then. My other comrades in Denver I don't see nearly as much due to distance and my lack of funding. In fact, I had only met them recently for the first time this past November when I performed with Catdog and Patrick Urn at Crash45.
MSM: Yeah, it's not too bad. I ask Hepster to help me with that or I used to. He asked me if I would like to do a DJ set for the BBQ. I really tend not to as of late because I'm either into a good book or watching tee vee online.
BM: As much as we can.
CD: here and there. its a good thing.

How's the scene out in Colorado? Is it a friendly crowd? Are you guys able to get shows easily without owners and promoters throwing a fit because of your style?

SS: The scene fluctuates .. In Denver there has been this really lame fake ass industrial scene for god like 20 years (they just wont let go those fuckers !) but as far as breakcore /trashtronica/hardcore etc were some of the only ones doing it tho I have noticed recently a slew of youngsters who are really really into broken beats , chiptune etc so thats mainly who were trying to reach .. as far as venues were very blessed in that oneov my oldest and closest friends , John Gross , pretty much runs oneov the best underground venues in town (rhinoceropolis) .. we also work together so generally have no problem booking shows .. he also does the Denver Noise Fest which brings people from all over . I think our "crew" (mainly me , catdog and hepster pat and John Jeffers) as being solid .. were all very realistic about what we do .. we know its not going to ever be this huge thing and personally im glad because what we dont need is a bunch of breakcore bros n slags . Like I mentioned above there is a whole new generation of younger people that are really into noise , punk electronic and breakcore so thats great ... also I should mention Jason Malachi out in Boulder who weve collaborated with on breakcore shows .. there some good people around thats for sure

SC: Its like anywhere else with an underground scene. One place pops up and then dies and another one replaces it. The same faces wherever you go. Everyone knows each other in Denver. Its like a gigantic small town. It's definitely a cool city to be a musician in.
FF: I've only done one show in my measly "career". We had a little over 10 people at the peak of the evening. Everyone is really solid in this scene as far as I can tell though. I haven't tried to throw any shows myself so I couldn't really answer the latter part of the question.
MSM: I get out sometimes I really am concentrating on other things as of late.
BM: I'm happy with it. Plenty of good people. Lots of venues to play.
CD: we are the scene in colorado hahaha ...mostly as far as I know.

what made you want to participate in Weirdcraft's Youth Group? How has that experience been? (you can be straight up - don't bullshit me!)

SS: I joined Weirdcraft because i really like being obnoxious and love harassing christians ..I honestly am not that into the occult so much anymore (I was TOPY when younger and was really into California satanism as a teen) but I dont think my love of fucking with people , especially religious idiots , will ever go away . also i see weirdcraft as a way to launch many other ideas such as tutorials , visual art projects , unusual fiction etc . Thus far Ive enjoyed it . Id like to see more of the afore mentioned other projects come out in the zine ... as a final word id say that your keeping me busy so um thanks!
SC: I love the idea of using peoples blind anger and bigotry to propel cool shit further into our societies awareness. No bullshit huh? Well, I get pretty bored of what I call "cliche satanism". You know what I mean, the pretend occult stuff. Although, its often pretty fucking funny when people do it right. I like what you are accomplishing by stirring up the bees but also feel it misrepresents occultists which inevitably fuels peoples blind hatred of others. I am very proud to live in a time when people like me are not currently being burned alive for their ideas...yet.
FF: I've been online friends with Weirdcraft's creator and ringleader Baconhanger pretty much since joing Animals Within Animals. In fact, I was one of the first people he invited to join the group. The experience has been great on my end. Zach is always trying to get everyone involved and gives everyone a fair chance to contribute, unlike some other labelheads. However, I haven't done a single thing for the group, sadly, due to a lull in anything artistic for about the last 8 months or so.
MSM: HUH?!?
BM: Lots of solid names helping further eachothers knowledge of muscial sorecerey. I cant get enough.
CD: its cool. its different. thats a good thing

what are your plans for the future, as far as your music goes? are you just going to keep going with it until you die, or do you think you'll just get old and slowly stop making music?

SS: well I keep saying im going to quit doing syphilis sauna and then someone asks me to make an album .. Im trapped ! no but seriously id like to start a band again and shift SS/HH to the back burner .. Ive really been enjoying writing lately so would like to do vocals for some sort of trashy electro trash type band (actually already in the works with another old school backwards head but more on that later) as far as stopping entirely i dont think that will ever happened. I long ago figured out that what makes me not so crazy is making music and doing shows after all these years i still actually get really depressed and borderline homicidal if I dont get to work on trax every couple of days much to chagrin of ex girlfriends, bosses etc .. Ive actually lost jobs and had relationships ruined because i refused to give up the filthy habit that is making terrible music . ..Im sure eventually it will slow down tho never go entirely away .. Im not anticipating taking up smuggling guns anytime soon .

SC: I am recording another album that I cant really talk about yet. This project is with some of the same people I collaborated with for EXIT:LIFE. So far its very epic, It is certainly a direction I didnt originally see myself going in. My whole life is art. It's my career and my primary source of income. I will always make something in some medium. Films, music, books, ice cream cones, blow up dolls, whatever. I will always be a creator.
FF: I have no plans other than to play the Scolex BBQ on March 23 in Denver. Other than that, I've been musically useless for quite some time now. I think the end is nigh.
MSM: I'm really hoping this one old lady at this Hospital hires me so that I can get back in the saddle and make what I'm worth. If soo I'ma have alot of new sounds and gear soon! Money helps but regardless sans gear yeah, I'll continue. I've been trying to keep busy so tharz that.
BM: I'll keep hitting record as long as neat sounds keep coming out of my speakers.
CD: keep it going some how get into an area of work using this knowledge patchwork in my head

You're still young, so what's next on the agenda? Any new works, ideas, projects?

SS: I wouldnt say young .. im middle aged (plan on dieing soon) Tho seriously as I mentioned above Ive been working on a new project with my old pal Dave Colberg (of robot mandala , little fyodor etc) and Matt Jones (of Blackcell) were going for a much more electro trashy with vocals sorta sound .. Ive also been writing alot .. trying to get my head around writing some science fiction or horror as well as other prose .. Ive always been a very literature friendly person .. my GF and I spend hours just sitting in silence reading . Also the long awaited 7718(wasteland rap featuring beats by SS, n9 and lyrics by 7718,n9,willie franchise and others) album is about to drop .. I put many years work into that and am very excited to see what some of my friends that declare that they hate rap think of it . I dont understand those people .. sigh .. well most of em are stupid industrial twats anyways so whatever .
SC: I am contributing to the soundtrack of a really unique video game based on the Kabbalah, working on a few more films and I just launched the brand new Shadowcaster webpage at www.shadowcaster.tk. It has a pretty cool blog based on my research projects into mythology, speculative history and esotericism. I am collaborating with some exciting new artists this year as well. I think people will be psyched when they see whats coming next.
FF: So many ideas in my head and nothing that ever comes to life. I doubt anyone will hear much from me in the future, to be completely honest.
MSM: I was thinking of incorporating some new ideas. IDK what they are yet but something will come to me. It usually does.
BM: Hopefully a noise recording or 2 are my next move. I'm learing to be one with my machines.
CD: i dunno

your thoughts on the occult, supernatural, paranormal, conspiracies...

SS: Well I havent practiced any sort of ritual magick in many years tho firmly consider myself to be Orphic .. I consider the act of creating music or art to be akin to godhood . or it should be anyways its really very depressing to me that music and art has become in many ways not much more then another of their tricks to get you to buy some crap .. we need to take it back . I also know that reality is not much more then a lattice of symbols to be jacked . I believe in aliens (Reticulans and others) and am fascinated by the prospect of exploring not only space but also the deep ocean . IF there is a conspiracy that id like to get to the bottom of its definitely why were not already living on the moon .

SC: People depend on conspiracies so they dont have to admit that human nature is often ugly. "Paranormal" and "supernatural" are just words for anything we dont yet have an understanding of. Occultism deals with a handed down spiritual knowledge based on information older than we have written history. Throughout human history it has been hidden in various ways to protect it from misuse and destruction by people who fear any ideas different than their own. That knowledge was renamed again and again and even changed its appearance but the information always stays the same.
FF: I'm not much of a conspiracy theory guy. The occult, supernatural and paranormal however do tickle my fancy. I don't have much knowledge in any of the fields really but I do enjoy reading up on them. Now that I'm answering this, it makes me realize I haven't delved into the subject nearly as much as I've always wanted to.
MSM: Not goin there...
BM: Shit happens. I Don't believe much
CD: it happens.

What's your favorite strain of marijuana?

SS: he FREE kind ! ha . nah i like sativa strains mostly .. the indica makes me lazy and not near paranoid enough .
SC: I almost never smoke anymore. I tend to smoke once in a great while but I find I would rather make art than get high. I live in a place where its legal and I almost couldn't even care.
FF: Chemdog
MSM: Pfft, what strain don't I like....
BM: Headband
CD: Flo

Syphilis Sauna
http://syphilissauna.bandcamp.com/

Shadowcaster
http://shadowcaster.tk/
http://soundcloud.com/shadowfuckingcaster

Freebase Frenzy
http://soundcloud.com/freebase-frenzy

Mean Spirited Mirth
http://soundcloud.com/mean-spirited-mirth

Blarney Mumble
http://soundcloud.com/blarneymumble

Catdog
http://www.soundcloud.com/catdog

WELTMUZIK

Qixoni Interviews Hepster Pat of Welt Muzik

First can you please give us a rundown of what welt muzik is, and how it all got started?

Welt Muzik is a tribe of likeminded artists, a collective of musicians, visual artists, DJs, businesses and journalists that I have had the pleasure of meeting either in person or over the internet over the years. Welt Muzik was originally going to be a label, founded by myself and my good friend Edward Oskar Johnson Jr. aka the dEDman. It was originally called Shadow ov Anubis Records as I went by the name Shadow and Ed went by Anubis. Ed and I met when I was selling a bunch of Skinny Puppy CDs on eBay and he called me up to see if he could trade them all for records he had. Our mutual love of all things Skinny Puppy and Industrial muzik founded a long friendship. We would talk on the phone or over the internet for hours daily and I got to know Ed and his long list of friends in the Industrial muzik scene. Ed was a longtime friend and fan of Jared Louche from Chemlab, Jared had approached us about possibly putting out. The first album for his project Prude and even possibly re-releasing a good deal of old Chemlab material as well. Of course this had Ed and I excited to no end that one of our friends and favorite artists would ask us to do this for him. Ed was actually the one that decided to change the name to Welt Muzik shortly before his unfortunate death. Ed was murdered by his girlfriend at the time; she ran him over with her car three times and fled the scene.
Ed wasn't the most popular with local police and his murderer only did like 2 years for killing him, justice, American style. Ed's death shook me to the core and sent a shockwave through the industrial muzik scene which is no stranger to untimely and strange deaths. I received a call from Jared Louche who asked me what I had intended on doing with Welt Muzik, I told him I wasn't going to do anything, I had no intention of running a record label on my own.
Jared insisted that Ed would have wanted me to keep Welt Muzik going and that if I didn't want to be a label, then I should call it a tribe. So Welt Muzik exists as a tribute to the dEDman, my brother in arms, and our love of all things muzik and art.

2. I first became acquainted with your site from the remembering dEDman comps, I was blessed to of made his acquaintance and chill with him bit. Can you please tell me a little bit about your relationship with ED and how the comps came about?

My friendship with Ed was strange to say the least; I have never been so close to someone I never actually met in person. We were connected through our love of Skinny Puppy originally but we found our interests were more similar and wide ranging. For instance we were both very interested in the occult, the works of Aleister Crowley and those he inspired. Ed was involved in the OTO and Freemasonry and we talked at length about books and movies about the occult. In general we both loved subcultures whether in film, muzik, books or art. We both loved Clive Barker and all of his works. The Remembering dEDman Compilations came about as way to pay tribute to our fallen comrade. Ed had so many friends that were affected by his death that it seemed natural to do a compilation. There was such an outpouring that it turned into 2 compilation. Ideally I wanted to sell it or take donations in his honor but something I've always held true with involving welt muzik is never charging or begging for money as you're never gonna get it anyways and this is a labor of love not profit.

http://weltmuzik.com

Qixoni Interviews Hepster Pat of Welt Muzik

What I really enjoy about your site is how the roster of the artists are what might be described as "breakcore" and "industrial". It seems like welt muzik is making an attempt at "gathering the tribes" as you put it. Has this been an easy venture? While I personally made the transition in my music appreciation from Industrial to Breakcore, I can't help but feel from my personal experiences that there is a gap of some kind. I feel like in a lot of ways they are two in the same, but at the same time there's a divide. What say you?

Any divides in muzik "scenes" are put there by the people in the "scene" being close minded; I don't have time for it. Everything involved with welt muzik has been painful, the creation and transformation was all very hard to deal with. Ed and I early on argued about what kind of artists to include or "scenes" to cater to, I just like good muzik period, there's no limits in welt muzik, ever. I have hip hop acts, punk bands, DJs, electrotrash, noise acts all on the roster. Good muzik is good muzik. Breakcore is definitely a big part of it now as I met Mean Spirited Mirth and he taught me to DJ breakcore style and then Patrick Urn of Syphilis Sauna moved back here to Denver from Pittsburgh and told me that breakcore is nothing more than electronic punk rock muzik and there are no rules...that made me fall in love with breakcore. Patrick Urn has been a welcome brother in arms here in Denver, I was so happy to meet someone like-minded that wasn't afraid of hip hop. It's funny coming up in the Goth/Industrial scene that is supposedly so open minded how much they hate hip hop and dance muzik It's actually pretty racist. Patrick and I have been trying to bring different noise and breakcore shows that break away from us trying to cater to people that don't support live muzik. Apparently in the Goth/Industrial scene they would rather pay cover to go to a club and hear the same shit they have been hearing for 40 years than support original live muzik.

There are a lot of newer artists as well as veterans from the American coldwave industrial scene on welt muzik. Can you tell me a little bit about how you became acquainted with them all and what their involvements are specifically?

The older coldwave cats were friends of Ed's for the most part that I got to know over the years. He worked closely with Jared Louche of Chemlab and Eric Powell of 16 Volt. He toured with Cyanotic a lot, was friends with Jamie Duffy (RIP my brother) and Jason Novak of Acumen Nation. A lot of the friendships came from touring with or supporting tours like Pigface and other Industrial acts. I have been lucky enough to forge friendships with many of these people over the years. One of my greatest friendships is with Dre Robinson of Noisebox, Cylab and Octavius. He was the one to introduce me to Cozmos Mudwulf aka DJ Mudwulf and the Backwards Records crew. I worked closely with The Backwards Records guys doing our weekly Sunday nights at Sutra and through that I met and picked up many of the local Denver electronic musicians I work with now. Joe Schill of Symmetrical Syndrome was very instrumental as well; he's a longtime friend of many of the same coldwave cats and people I met. He was good friends with Ed and he inspired the BrapFests I used to host occasionally When he came out here to open for cEvin Keys DJ set with Djoto san. Joe Graham of the Razorblade Dancefloor podcast was another person instrumental in meeting a lot of people and being supportive.
Everyone's involvement is minimal; I have always said they can be as involved or uninvolved as they wish. It's hard to get people interested in much these days, both the fans and the busy artists.

http://weltmuzik.com

Qixoni Interviews Hepster Pat of Welt Muzik

I noticed on the site you intend to run the page like a label and a collective. Can you talk a little bit about where you see welt muzik going in these directions in the immediate future?

We are basically everything BUT a label, we promote and network all these creative people together and try to get people into something new. I really don't know where I see Welt Muzik going honestly, we kinda just started it up and put it out there, the lack of definition is both its strength and its weakness. Many times recently I've considered just canning it. It's frustrating when you put your heart and soul into helping people get more exposure and no one really notices or cares. It's a very hard time for us all these days...I hope Welt Muzik will continue to exist...

Inspired by Bernard Pivot, I'm going to use James Lipton's (host of the TV program Inside the Actors Studio) adapted version of the Proust Questionnaire as my next sequence of questions:

What is your favorite word?
Love

What is your least favorite word?
No

What turns you on?
Helping people, making people happy

What turns you off?
Being taken advantage of

What sound or noise do you love?
Bass motherfucker!

What sound or noise do you hate?
Sirens

What is your favorite curse word?
Fuck

What profession other than your own would you like to attempt?
A Musician

What profession would you not like to do?
Promoter

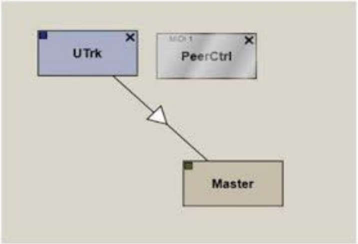
If heaven exists, what would you like to hear God (or for the sake of weirdcraft, in this case SATAN) say when you arrive at the pearly gates (hell)?
Bout time Hep.

http://weltmuzik.com

JESKOLA BUZZ TUTORIAL 1 : UNWIELDY TRACKER AND PEER CONTROL

So recently I've gotten more then a few people asking me how I use Buzz to make breakcore .. following is a really easy guide to using Buzz . There is tons of tutorials out there on the basic use of buzz and trackers in general so I wont be going much into general tracker usage as much as some simple ways I use Buzz to make cut up music . For more info I highly recommend checking out the Buzz forum at : http://forums.jeskola.net/ or you can email me directly : patrickurn@gmail.com (just put something in the email title that makes sense like "help with buzz ")
First Step : get buzz ! Buzz is a freeware modular tracker and you can get it here : http://www.jeskola.net/buzz/ The Build I'm using for this tutorial is 1478 .. which works great on my machine . to use any build of Buzz after 1190 Windows 7/Vista/2K8 is required.
and also youll need .NET Framework 4 Client Profile (also available in Windows Update) . When you first install Buzz you will notice that within the buzz folder there is a folder called 'gear' and inside this is folders called 'effects' and 'generators' In Buzz there is effect machines (which alter sound) and generators (which create sound) . Also all 'peermachines' (machines designed to control other machines) are kept in the generator folder .
For this Tutorial well be using "unwieldy tracker " and "peer control " they can both be had for free at buzzmachines.com (in fact pretty much all machines can .. and there is thousands .. your gonna want to bookmark this site) put both in your generators folder .. ok ready to rok .

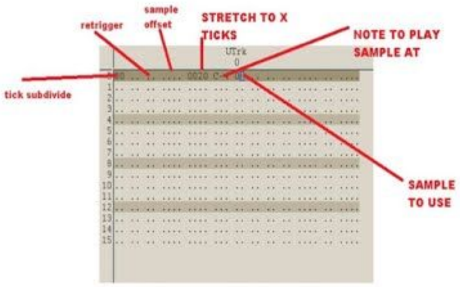
Second Step : Machine view (f3) .



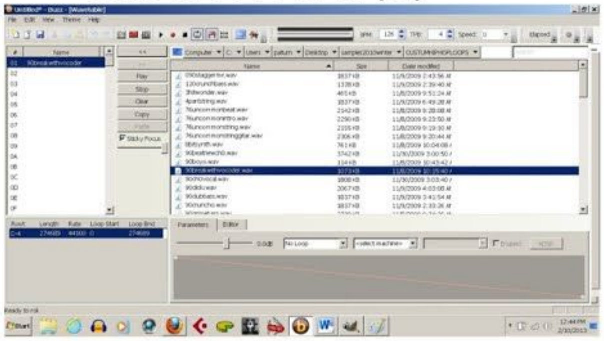
when you first open buzz you will be greeted by the machine view . this is where you add all your machines and connect to the master (which can be seen as your output) The best analogy for this is to think of how one would go about hooking up hardware .. generators are connected to effects which are connected to output . The only things that aren't connected to anything else are most peermachines which ill get into later . SO once you open you can either right click anywhere and find 'unwieldy tracker' under the generator column or you can simply start typing the name of the machine . Buzz will automatically connect unwieldy tracker to the master where as when you add peercontrol it will not . don't worry like I said peermachines don't get connected to anything . .. now on to pattern view !

Third step pattern view (f2) .

For those of you familiar with trackers this will look familiar .. for those of you who are not a quick explanation.. in trackers the time line runs top to bottom . (so that the first "tick" is 0 and the 16th ti 15) from left to right you will notice a bunch of different columns of dots . each one of these colum represent a different parameter for which ever machine you are writing a pattern for . if you scroll to right you will notice that in the bottom right side of the screen it states what parameter that colur represents . Ok lets get started . Scrolling left to right you will notice that unwieldy tracker (hencefo called utrk) has the following parameters that we can input information into . tick subdivide ,note de retrigger , offset , stretch to x ticks, note , sample to use , velocity , pan and the rest are tracker eff which we wont get into here but I highly recommend researching a bit as you can do some really c things with these just alone .. . The main columns well be using for now are tick subdivide , retrigge offset , stretch to x ticks , note and sample to use . The first step is to figure out what sample to us for this we need to switch over to



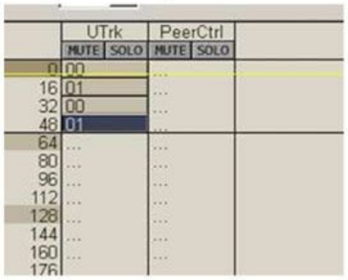
WAVETABLE VIEW (f9)



in order to make this quicker id recommend first going to view/preferences/wavetable and setting the directory for where you keep your samples .. after you do this when you switch over to wavetable view you can just click on whatever sample and hit the < arrow to put in the first slot of your wavetable .. for this tutorial id pick any ole break . ok assuming you've done that we can switch back over to pattern view and start making some core ! After adding your sample scroll over to the 'note' collumn hit "z" on your computer keyboard you will see that it inputs C4 , that it automatically picks the sample you just put in . if you hit different keys you will notice that it pitches the sample up or down think of this as the way old school samplers work (casio sk-1 for example) in that it plays the sample at higher and lower pitches along the keyboard .

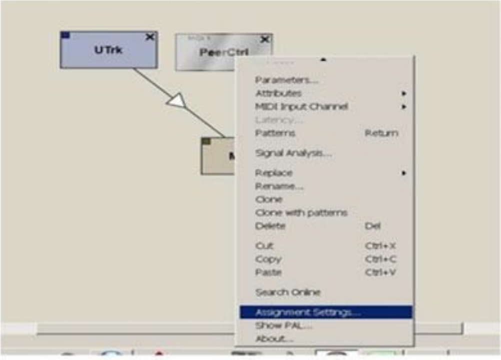
Next lets hop over to the 'stretch to x ticks' column . As you might imagine this stretches the sample to however many ticks you input here . 10 is 16 (like most trackers you'll always be inputting hexadecimal) Note : when you stretch a sample to however many ticks the note info you put in doesn't effect because buzz is pitching up or down to fit into however many ticks . you can get some really interesting effects by doing this and changing the bpm btw .
Ok now lets check out "off set " This simply starts the sample a different spot . play around .
The next thing were gonna check out is "tick subdivide " and "retrigger" . Tick subdivide , as the name suggest, sets how many subdivisions there are between ticks . the higher the number the more subdivisions between ticks . this might not make sense until you put in a value in the "retrigger" column . for now lets put 80 in tick subdivide and 40 in retrigger . now Buzz is retriggering the sample 1/64 every tick . whoa that's some whirrr fun !

Step 4 : sequence view (f4)



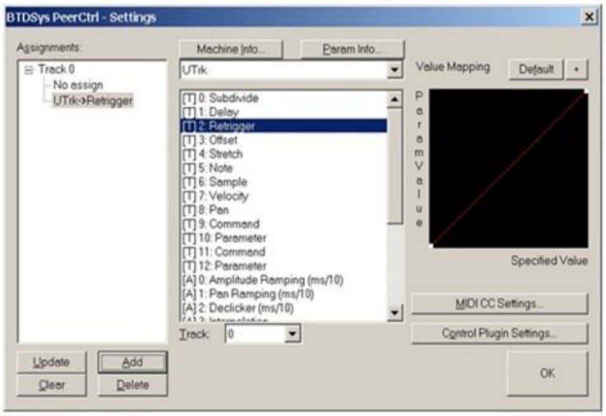
so now that we've created a pattern how do we go about making actual sequences ? well whilst still in pattern view if you right click you'll notice it gives you fun options like "create a new pattern " or "copy pattern " go ahead and make a few different ones .. changing as you feel proper any of the parameters we've discussed thus far . you will notice that as your creating new patterns they are given wild names like "0" and"01 " . now jump over to sequence view . under the utrk column thus far it will only be 0 .you can input new patterns by simply going down the line (remember top to bottom) then you can set the beginning of the sequence using cntl-b or the end using cntrl-e . now hit play (or f5) and you'll see that it is sequencing thru your patterns . neat . and I can tell you that once you get used to not using a mouse this can be a very fast way of sequencing …

Step 5: PEER MACHINES

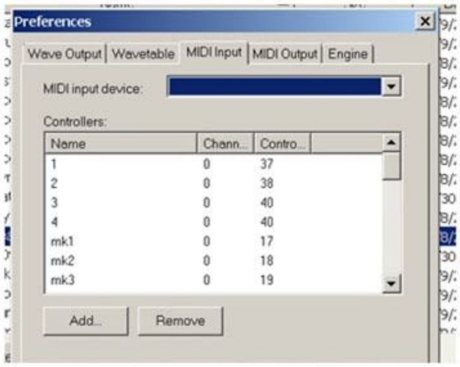


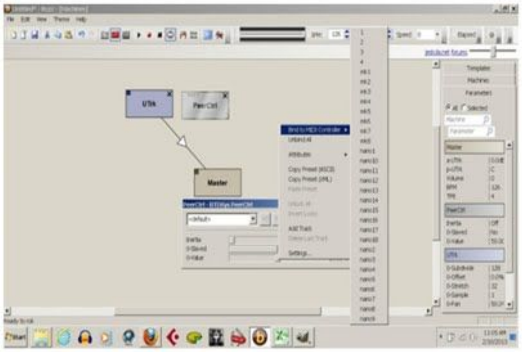
peer machines are definitely one of the aspects that imho set apart buzz from any other musical program . once you befriend all the peer machines you truly have some amazing music making power in your hands . for this tutorial were just gonna go over some basic stuff with peer control . Peer control can be seen as a master control machine which you can assign to any other machine . so lets get into it . going back to machine view right click on peercontrol .

in the drop down menu (towards the bottom) you will see "assignment settings" click on this and it takes you to this window :



now if go to this drop down menu and pick utrk you will see that there is all sorts of things you can control for now lets pick retrigger . hit ok . and back at machine view double click on peer trigger and if you move around the slider you'll notice that you now have a slider to control retrigger ! if you have a midi controller (that you've set up already in buzz by going to view/preferences/midi input ..

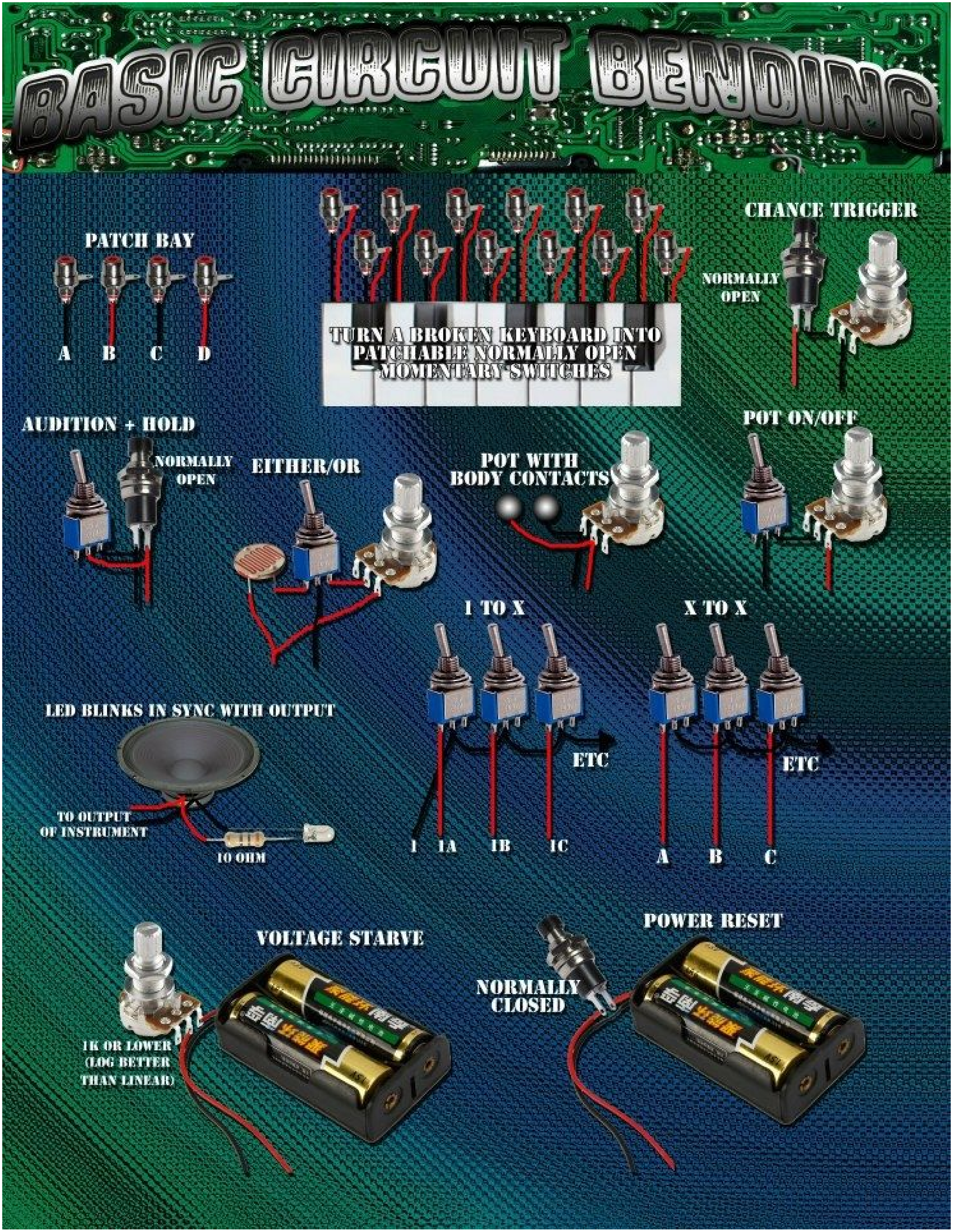




its very similar to slaving midi control in almost any program just hit "add" move which ever knob or slider on your controller and then name it) now if you go back to peercontrol parameters (double click in machine view) you can right click on the slider and hit bind to midi controller ..note that youll need to set the midi channel by right clicking on peer control and picking whichever midi channel your controller is set to .. now you have midi control of retrigger . I also recommend trying assigning to note or offset ..

That's pretty much it . there is a shit ton of things you can do just using these few machines and tweaking respective parameters . please feel free to email any feedback or questions to :patrickurn@gmail.com.

MANY MANY MANY thanks to the entire buzz community , all the devs and of course Oskari Tammelin-paturn AKA Syphilis Sauna .


BASIC CIRCUIT BENDING
PATCH BAY
A
B
C
D
TURN A BROKEN KEYBOARD INTO
PATCHABLE NORMALLY OPEN
MOMENTARY SWITCHES
CHANCE TRIGGER
NORMALLY
OPEN
AUDITION + HOLD
NORMALLY
OPEN
EITHER/OR
POT WITH
BODY CONTACTS
POT ON/OFF
1 TO X
X TO X
LED BLINKS IN SYNC WITH OUTPUT
TO OUTPUT
OF INSTRUMENT
10 OHM
ETC
1
1A
1B
1C
ETC
A
B
C
VOLTAGE STARVE
1K OR LOWER
(LOG BETTER
THAN LINEAR)
POWER RESET
NORMALLY
CLOSED

FUNCTIONS OF BASIC BENDS

PATCH BAY - IF YOU FIND SEVERAL USEFUL BENDS, AND WANT TO BRING THEM TO THE SURFACE OF YOUR PROJECT. SOLDER ONE WIRE FROM THE SOLDER POINT ON YOUR INSTRUMENT TO THE TIP OF AN RCA JACK. I PERSONALLY PREFER RCA, BECAUSE YOU CAN FIND RCA CABLES EVERYWHERE, PEOPLE THROW THEM AWAY ALL THE TIME. ONE OF THE MOST COMMON USES FOR THE PATCH BAY ON A BENT INSTRUMENT, IS TO CONNECT VARIOUS PINS FROM IC'S TO YOUR PATCH BAY. THIS IS COMMON FOR INSTRUMENTS LIKE THE CASIO SK1, FOR EXAMPLE.

TURN A BROKEN KEYBOARD INTO PATCHABLE NORMALLY OPEN MOMENTARY SWITCHES - IF YOU FRY THE CIRCUITS OF THE KEYBOARD, YOU CAN STILL USE THE KEYBOARD. JUST REMOVE EVERYTHING BUT THE KEYBOARD FROM THE CASING, THE CIRCUITS, THE SPEAKER, EVERYTHING. A LOT OF TOYS HAVE A WAY TO CONTROL IT, BE BUTTONS, KEYS, ETC. MOST ARE JUST BUTTONS IN VARIOUS FORMS, BUT THEY ALL WORK THE SAME. FOR EACH KEY OR BUTTON THERE ARE 2 POINTS THAT ARE CONNECTED TO CLOSE THE CIRCUIT AND MAKE THE SOUND. FROM THOSE 2 POINTS, YOU SOLDER A WIRE TO EACH, AND THEN CONNECT IT TO A PATCH BAY, BUT INSTEAD OF SOLDERING TO JUST THE TIP, YOU SOLDER ONE WIRE TO THE TIP, AND ONE ALSO TO THE RING. KEYBOARDS ARE A LITTLE TRICKIER, BECAUSE THERE'S SOMETIMES ONE COMMON POINT FOR EACH OCTAVE, WHEN CONNECTED TO THE 12 OTHER POINTS CREATES THE SCALE. 13 POINTS WITH 1 COMMON POINT. NOW CONSIDER THE OPPOSITE WHEN IT COMES TO CONTROLLING YOUR INSTRUMENTS....

TRIGGER POINTS - THE SAME WAY YOU WIRED A PATCH BAY TO YOUR FRIED KEYBOARD TO MAKE IT INTO A BUNCH OF PATCHABLE SWITCHES, THIS IS THE OPPOSITE END. YOUR PATCHABLE KEYS NEED SOMTHING TO TRIGGER. FROM THE 2 POINTS THAT TRIGGER A SOUND ON YOUR INSTRUMENT, SOLDER 2 WIRES THAT THEN GO TO RING AND TIP OF AN RCA JACK. THEN CONNECT AN RCA CABLE TO YOUR PATCHABLE KEYS, AND NOW YOU CAN TRIGGER YOUR INSTRUMENT FROM AN EXTERNAL SOURCE. DO THIS TO ALL OF YOUR INSTRUMENTS AND NOW YOU CAN USE YOUR PATCHABLE KEYS AS YOUR MASTER DEVICE TO CONTROL MULTIPLE INSTRUMENTS ALL IN ONE PLACE!

CHANCE TRIGGER - TURN THE KNOB, SET A VALUE, THEN PRESS THE BUTTON. YOU ONLY HEAR THE RESULTS OF THE POTENTIOMETER WHEN YOU PRESS.

AUDITION + HOLD - PRESS THE BUTTON, IT ONLY SOUNDS AS LONG AS YOU HOLD. FLIP THE SWITCH, AND IT'S ALWAYS ON.

EITHER/OR - IN THIS PICTURE, SELECT BETWEEN A POTENTIOMETER OR A PHOTORESISTOR. THE USEFULNESS OF THIS PARTICULAR COMBINATION IS WITH PITCH BENDS. A POT KEEPS A STEADY SET PITCH, WHILE THE PHOTO-RESISTOR IS MORE EXPRESSIVE.

POT W/BODY CONTACTS - SET A VALUE WITH THE POT, AND ADD MORE RESISTANCE BY TOUCHING THE CONTACTS WITH YOUR FINGERS. ALLOWS FOR EXPRESSION, BUT LIMITING THE AMOUNT, PERHAPS TO AVOID CRASHES.

FUNCTIONS OF BASIC BENDS

POT ON/OFF - BUY ADDING A SWITCH IN THE MIDDLE OF A CIRCUIT A VERY SIMPLE WAY TO BIPASS. YOU WANT TO BEND YOUR INSTRUMENTS SO THEY FUNCTION NORMALLY AS WELL.

TO MAKE LEDS BLINK IN SYNC WITH YOUR OUTPUT SIGNAL - YOU NEED A 10 OHM RESISTOR TO PLACE BETWEEN THE POSITIVE THE SPEAKER AND THE LED. THIS PREVENTS YOUR LED FROM BURNING OUT IF THERE'S TOO HIGH OF AN OUTPUT. NOT ONLY DOES IT LOOK COOL, BUT IF TAKEN A FEW STEPS FURTHER, A SIMPLE LFO CAN BE MADE. PLACE THE LED IN CLOSE PROXIMITY TO A PHOTORESISTOR. JUST MAKE SURE THERE'S AN ON/OFF SWITCH FOR EITHER YOUR LED OR YOUR PHOTORESISTOR.

1 TO X - SIMILAR AS THE DESCRIPTION ON HOW SOME KEYBOARDS ARE WIRED. 1 BEING THE OCTAVE, AND THE FOLLOWING 12 BEING THE NOTES. IF YOU FIND THAT ONE POINT WORKS WITH 5 OTHERS, USE THIS.

X TO X - MULTIPLE POINTS THAT WORK WELL TOGETHER. ON THIS DIAGRAM, THERE ARE 3 COMBINATIONS: AB, AC, AND BC.

VOLTAGE STARVE - IF YOU NOTICE SOMETHING SOUNDS COOL WHEN THE BATTERIES ARE DYING. THIS WILL SIMULATE THAT EFFECT.

POWER RESET - THIS IS A MUST WITH MOST INSTRUMENTS. YOUR INSTRUMENT GLITCHES OUT TOO HARD AND WON'T FUNTION. INSTEAD OF TAKING THE BATTERIES OUT EACH TIME GO BACK TO YOUR "NORMAL" SETTINGS, AND THEN HIT YOUR RESET BUTTON.

NOT SHOWN:

PATCHABLE "LFO" - SIMILAR TO THE BLINKING LED BEND. IN A SMALL ENCLOSED AREA (POSSIBLY INSIDE THE CASING) PLACE AN LED IN CLOSE PROXIMITY TO A PHOTO RESISTOR. NOW YOU'LL NEED 2 RCAS. 1 RCA HAS THE LEGS FROM THE PHOTORESISTOR SOLDERED TO RING AND TIP. THE OTHER IS FROM 2 POINTS THAT CAUSE A PITCH BEND OR SOMETHING SIMILAR. USE THE BLINKING LED CIRCUIT PREVIOUSLY DESCRIBED. WITH AN ON/OFF SWITCH. WHEN YOU TURN IT ON, THE LED WILL BLINK, AND THE BLINKING WILL CAUSE THE PHOTORESISTOR TO OSCILLATE WHATEVER IS PATCHED INTO IT.

OUTPUTS - MONO - CUT WIRES FROM THE BOARD TO SPEAKER. FROM + GO TO THE MIDDLE LUG OF A SPDT SWITCH, FROM THE OUTTER LUGS GO TO + OF SPEAKER ON 1, AND + LUG OF 1/4" JACK. FROM THE - ON THE BOARD GO TO THE - ON THE SPEAKER, AND THE - OF THE 1/4" JACK. THE SWITCH SELECTS INTERNAL SPEAKER, AND EXTERNAL OUTPUT.
STEREO - THE EXACT SAME SETUP FOR THE MONO, JUST WITH 2 SPEAKERS, AND 1 MORE LUG ON THE JACK (1 - AND 2 +)

DAEMON NIHIL INTERVIEWS O.P.V

O.P.V. is an initiate ov thee O.T.O. and an aspirant ov both thee A.'. A.'. and Golden Dawn. We met O.P.V. thru a mutual friend that recently became a member ov thee O.T.O. We drank pinot noir and listened to ritual ambient as we recorded thee interview. O.P.V. is without doubt, one ov thee most knowledgeable occultists that we have ever met. Not only does he have an extensive knowledge ov ritual practices and theories, but he also retains and can reiterate with great detail, much ov thee history ov several orders ov thee occult and their most influential members. We start thee interview off simple, and inquire about how and when he first became involved with thee occult. He described himself as being very depressed and suicidal as an adolescent. He had a friend named James who had first introduced him to thee kabbalah in high school through a book O.P.V. described as "pretty interesting" but notes his friend as having been introduced to thee Kabbalah through "hokey, go-out-and-hug-a-tree-you'll-learn-to-see-auras-and-shit". O.P.V. says about a week later, he went downtown for an event and ran into another kid from his school named Adam...

O.P.V.: "And he's like "Hey man, I've been looking for you!" He said that him and their friend Andy had over the summer, gotten involved in, and deeply studied the Kabbalah, and the Tree Of Life and the said they had this weird experience where a spirit told them that I had to have a copy of this book. The book was the cheesy new-age kabbalah book, and the told me the name of the spirit and all this stuff, and that the spirit had came to each of them independently and told them that I needed to have this book. So we went over to Andy's house and they walked me through a Middle Pillar ritual. You know, I was still kind of skeptical."

Later, at a high school homecoming game while O.P.V. and friends were discussing thee Kabbalah to impress some girls when Chris, a guy he knew but didn't really hang out with, overheard and approached him...

O.P.V.: "He heard me say the word "Kabbalah" and he started freaking out. So we made arrangements for him to come to Andy's the following night because he had this book that he said was just fucking awesome when it came to occultism. So he comes over and he brings this copy of Donald Michael Craig's "Modern Magic". He never got the book back."

We laugh.

O.P.V.: "I sat down, I read it, then I started working through it. My mood changed and my darker impulses toward self-destruction changed almost immediately and I became interested, through his writing in the book about Aleister Crowley.

DAEMON NIHIL INTERVIEWS O.P.V

I wrote Donald Michael Craig about studying Aleister Crowley and he sent me a list of books, and he also suggested to me a biography so that I wouldn't become one of those people that deify Crowley and worships him, and holds their life to Crowley's standard in hopes to become this demigod figure. I didn't join the O.T.O. until 2010."

Previous to thee O.T.O. you were involved with thee Golden Dawn, and thee A.'. A.'.?

O.P.V.: "Yes. When we first got the internet I started looking for the O.T.O. but the internet was around but it wasn't a huge presence. BBSes through the old dial-up modems, and where I lived at internet wasn't available yet. It was a year later that we got internet in our area. So we came across an address in an issue of Llewelynn's "New World's Of Mind And Spirit" back when it was originally a magazine as opposed to just a catalog like it became. I'm not even sure if they still put it out. The address said to join the O.T.O. send $4.18 in a self-addressed, stamped envelope to this address in Barstow, CA. So we were like "fuck it" and we sent the $4.18 to the address and we got a letter back from some guy. We mulled over it for a month and I finally wrote the reply and the response came from somebody in Alboquorque, NM named David Bersson and he claimed to be the head of the O.T.O. and a former student of Marcelo Ramos Motta, who was the head of the A.'. A.'. in the 70s and up into the mid 80s when he died of a heart attack. We both ended up signing the forms and joining the Society Ordo Templi Orientis which is different than the Ordo Templi Orientis, and working with him was at times, extremely difficult because he was a cantankerous and serious-minded individual when it came to Thelema. He would sometimes take off-hand comments made in a letter a little too seriously and get pissed off at us but through communication, we learned how to interact with him and I also signed my first oath and task as a probationary luminary with him on April 26, 1996. I worked with him for 2 years and actually, I lived with him for a period of time in 1997 in Pittsburgh, PA after he had moved there. There was a Society O.T.O. lodge operating there called Cod Lodge and 4 us lived the house that the group had bought. This was Society O.T.O. lodge, not O.T.O. there is a distinct difference. In October 22, 1998 I resigned from Society O.T.O. and transferred to another area."

What do some of these groups like the Golden Dawn, the A.'. A.'., and the O.T.O. do, and is all of it open to the public or is it kept secret?

O.P.V.: "Well as far as the O.T.O. A.'. A.'. and the Golden Dawn are concerned, most of the time they are private because they are initiation rituals, and while the Golden Dawn rituals are published, the idea of them doing them in secret, without people who have not gone through those rituals being there... the whole idea behind that is the experience of the member who has joined it.

DAEMON NIHIL INTERVIEWS O.P.V

The Golden Dawn doesn't have a centralized leadership, most Golden Dawn temples operate independently. As far as the A.'. A.'. goes, Crowley did some experimentation with public rituals in the A.'. A.'. with the Rites of Lucius, and the Mass of the Phoenix but the idea behind the A.'. A.'. was that you only know your superior in the order and any students that you may have. You don't know anybody of your own grade. Any group ritual that may be done, are done with cloaks over the face, so that you don't really know who's there and that's to prevent some of the egotism Crowley saw rising out of the Golden Dawn at the time he was involved because there was a lot of posturing and "well i'm a 56 and you'r only a 47 so I'm superior to you" and he dealt with that. Crowley was more advanced, and not in the sense that he was a better magician but he lived with Alan Bennett and Alan Bennett was one of the greatest adepts of the order. He moved Alan Bennett into his home, and Alan was teaching him magick that was, to use a term that is generally frowned upon, that was beyond his grade. In the original Golden Dawn the only ritual you learned was the Lesser Banishing Ritual of the Pentagram, you didn't learn the hexagram rituals and things like that. Living with Alan Bennett, Crowley got a crash-course in those rituals before he would have received and learned those rituals. So he was a lot more advanced because of that than a lot of the other members of the Golden Dawn."

In Freemasonry, it is a requirement for membership that person be deist, believe in a god. Is there any sort of religion that is tied to membership of the Golden Dawn, A.'. A.'. or O.T.O.?

O.P.V.: In the Golden Dawn, no. In their founding years they were "Christian" because they were a Rosi-cruician order but Israel Regardie wasn't, he was a Jew and a lot of the modern Golden Dawn are pagans, Wiccans, and Thelemites. In the O.T.O. and the A.'. A.'. you have to accept the "Book Of The Law". That said though, the O.T.O. ritual, the minerval, when Crowley wrote it, it was often peoples' first exposure because it wasn't as available as it is today. Generally though, when you join the O.T.O. today you know what the "Book Of The Law" is and you believe in Thelema but you can still be skeptical of it and become a member.

Do you see a lot of different religious takes on Thelema, people adapting it to their own beliefs?

O.P.V.: "Yes. I know a sister who still goes to church every Sunday. It's more a shift in perspective than a total overhaul. It's not like Christianity supercedes that Judaism with the New Testament. Even though they like to use it to reinforce their prejudices against gay or whatever, the New Testament supercedes the Old Testament.

DAEMON NIHIL INTERVIEWS O.P.V

Islam believes they have replaced that and when you think about all these religions, where ever they have gone they have replaced the local religion with their religion. Thelema has an element of it in that it is kind of another covenant the forces that rule the universe but when you read the verses of the "Book Of The Law" that attack these old religions are they really attacks on the religion or are they attacks on perspective? Horus flaps his wings in the face of Mohammed and blinds him. That's an attack on the eyes, perspective. He pecks at the eyes of Jesus as he hangs upon the cross. That's an attack on a perspective. "Let Mary inviolate be torn upon the wheel". It's an attack upon the Judaic perspective that the purified woman is the virgin woman. Though, that's not necessarily true because Judaism did a lot to remove sexuality from sacred, religious experience. Gnostic Judaism had the Shekinah, which was the basis for the Christian Holy Ghost and the Gnostic Christian Sophia, and when you had sex on Sundays it was for the glory of the Shekinah, she was the spirit that existed beyond the Veil. Sexuality was sacred to her. Having sex with your wife on the Sabbath was supposed to be having sex with the Holy Spirit, the Shekinah. So there is a shift in perspective and at the same time an attempt to bring the sacred feminine back into the temple by saying that yes, a woman can embrace and accept her sexuality. Whereas, Christianity, Judaism, and Islam sought to oppress or repress the feminine mystique, while at the same time glorifying a man's, because in Islam a man can have as many wives as he wants. Just don't tell modern Americans that."

Lately you've been working with VooDoo?

O.P.V.: "Voudon is the form that I use. It's the teachings of Michael Bertiaex, the head of the Ordo Templi Orientis Antigua. It's a specialized form of voodoo that's called either gnostic voudon or esoteric voudon. It is one that really embraces the idea that voodoo is inclusive and not exclusive. Western voodoo as opposed to African voodoo is a mix of Catholicism, ancient African tradition, and Native American religion. Bertiaex had travelled in Haiti as a Christian missionary in the 60s and had been initiated into franco voodoo and afterwards travelled and learned about voodism, shintoism, and Thelema. He was also a member of the Theosophical Society. He integrated a lot of these ideas into his own school of thought that he teaches through initiates in a group called the Monastery of Seven Rays. O.T.O.A. is actually kind of like an umbrella for all these different organizations, the Pythagorean Church, his version of the gnostic church, and a few others all kind of operate as the O.T.O.A. It's a series of 8 year courses the first 4 of which have never been published, the second 4 of which were published in a book called the "Voudon Gnostic Workbook" which is delivered through Weisser. It's very different from traditional hermetic, Golden Dawn, Crowley style ritual. Haitian voodoo is heavily influenced by Eliphas Levi, which is the common thread through the Golden Dawn, A∴A∴ and Haitian voo-doo, is Eliphas Levi's work.

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He created this whole school of thought that gets very weird and very eclectic the further in you go. It starts getting into different universes, and a lot of Kenneth Grant's work with the Qliphoth and the universe being through Crowley's holy book "Liber 231" the title of which I cannot pronounce because it's this weird mishmash of greek, coptic, and latin words and sigils but a lot of Grant's work in that area was influenced by Michael Bertiaex's work in the last 4 years, the "Voudon Gnostic Workbook".
Grant had gotten the papers before the book was published and his books really delve into Michael Bertiaex's work. Not in the same way, but in a similar way. It is also very simple way of magic. It starts with a course called Lucky Hoo-Doo and the Voudon Gnostic Workbook, I'll talk about it because it's that one that is publicly available. You read it and you would think it's just simple candle magic, you know, jerk off shit, but once you do it, unlike candle magic, it actually works and we uh, have a drinking problem...."

O.P.V. indicates his empty wine glass. We refill and continue...

What do you feel about anthropomorphism in regard to Loa and invocation? Do you believe in a physical form ov these deities, or do you think it's more symbolic?

O.P.V.: "I think it's more astral. I've never seen anybody with a fucking animal head. Sometimes when you read about lycanthropic forms and things like that, they're actually references to a more esoteric symbolism. When you read about "werespiders" they're talking about sacred sex. All of a sudden, you have this form because when people enter into a sex act, they become one. So you have this eight limbed creature, with four eyes that has this consciousness expanding outward as they go deeper and deeper into the sex that they're having. People that say they are werewolves or whatever in those terms, they're talking about a part of their animal soul. They're recognizing something that's a part of their animal soul that is a part of their identity. I've never seen anybody turn into a wolf or something like that, but putting on animal skins and animal masks in ritual can really add to the dramatic effect. I had the pleasure of being in a ritual at the Babylon Rising O.T.O. festival in Indiana where I played the role of the Beast, I was Lucifer. One of the other guys played Thoth and he had an ibis head mask. When you looked into his eyes, he wasn't there at all. Masks and costuming, when done well can really add to the ritual."

You mentioned to us earlier, something about Kabbalistic psychology and it's application to psychic combat?

O.P.V.: "Every social interaction is actually an interaction of psychic combat when you think about it. It's a constant parlay of demonstrations of value, higher value or lower value. Depending on how well that person has demonstrated their value in relation to the person they are communicating with will determine where that person's value is placed in relation to each individual's eyes when they come into conversation with that person.

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Kabbalistic psychology breaks things down on the Tree of Life into the different aspects of the personality and the different modes of experience. You have the three higher points; the Chaya, Neshama, Yechida, and then you have the Ruach. The first 3 exist above the Abyss. The Ruach is the manifested personality. The ego is the closest term there is to explain it, but it's not exactly on point, but that's the idea. Ruach is the Hebrew word for "breath". Then you have Nefesh, the lower self, and the Guph, which is the body. Now, the Nefesh is the lower animalistic self, it's the lesser evolved self. You could also kind of perceive it as the "Black Lodge" element. Black Lodge, being that which seeks to keep you from evolving. The Nefesh is that which gets prone to drug addiction, involvement with abusive relationships, etc. because it wants you to stay at your comfort zone. It's also the part of you that, when you're doing a ritual says "oh my god I'm wearing a robe and I look like a fucking goddamn ridiculous". It also deals with elements like jealousy and things like that. It's the animalistic, base emotional self. As you go through the process of initiation, it's actually the Nefesh which gets initiated up through the Tree of Life, if you use that model of initiation. The Nefesh rises up, and it overcomes the Qliphoth, which is the Guph. It's what overcomes the experiences of the Qliphoth, which is the World of Shells. It's not like something you get through traveling through Daath. That's a valid experience, but when you're speaking in terms of Kabbalistic psychology as a system, the probationer is of the World of Shells. Actually if you want to escape the World of Shells you become a Thelemite, a become a zelator.

Is thee World ov Shells attributed to Malkuth?

O.P.V.: No. Actually, it exists around Malkuth. If you look into Luciferianism; true Luciferianism, not the Anton LaVey bullshit, in true Luciferianism, Jehovah is the lord of the world. That's a reference to the Qliphoth. Some people try to equate the Qliphoth to Hell. What it really is, is that when the Demiurge originally created the universe he first tried to contain it in vessels and that's what the Qliphoth are. When the vessels shattered, they created demons, the monsters of the night. So then he started again by just creating spheres of light, the Sephiroth, the Tree of Life. The were pure and perfect. They exist on top of this World of Shells that was created. When you're born, you're born into this World of Shells. That's where this idea of you're born into a world of sin comes from, if you think of it that way. That's Osiris, it's the World of the Dead. The Qliphoth is the World of the Dead. The aspirant is Osiris and when he goes through the purification process of the probationer and neophyte grades of the A.'.A.'. or the Man of Earth Triad of the O.T.O. he's escaping the World of Shells. He's escaping being Osiris and becoming Ra-Hoor-Khuit, the Child, the Eternal Glowing. He is the Light. He's shedding the mummy wrappings are often typified on the hieroglyphs that show Osiris and the Sign of the Pentagram, with his arms crossed over his chest. The Thelemite is somebody that has escaped that world, and truly lives free of the concerns of the Qliphoth and the concerns of the Nefesh.

DAEMON NIHIL INTERVIEWS O.P.V

The desire for material things. Those magicians out there that tell you "you're not truly a magician until you're making $100,000/year", I say "fuck you" to that. I may not make $100,000/year but I'm 10 times the magician they are, because I live my life according to how I desire. You gotta get to a point where having those things is nice, but they don't define who you are.

Recently, there has been a lot ov research into quantum mechanics and how thee consciousness ov thee observer interacts with particles and other things like this. Do you think that thee observer is really having impact on thee environment, or do you think there is a possibility that perception is subjective, and we really seeing phenomena resulting from a higher order that is beyond our perception, which we really have no impact upon, and we're just witnessing an element ov that?

O.P.V.: "The answer is both. We actually live in an objective reality that we try to subjectify in order to communicate with each other. All of our experience is based on chemical impulses in the brain, and it's not the same for everybody. I've had a glass of wine tonight and how it affects you, and how it affects me are two different things. The idea of observers creating the universe, and an objectively created universe, they both work. That being said, I tend to favor the idea that my Will affects the universe.

DAEMON NIHIL

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Dirty Hands:

the art and crimes of David Choe

ive been a fan of his since his solo issue of juxtapoz magazine.
reading his tales of exploration, and conquest. essentially
living a life i didnt even know i truly wanted. but seeing his
pictures, the people, and places hes gone. i wanted to know more.
that, was the man, the character, the mother fucker, the individual.
he made himself. in ways that we can only fantasize about.
in a way, 90% of america, cant even understand.
with his own 2 hands, he made something from nothing.
he made himself.
his stories are awesome, when you hear them from his own mouth,
from his own written words, and better yet, from his friends.

when they tell stories about him, its kind of like hearing a tall tale.
something almost unbelievable. but, since it was witnessed. you have no
choice but to believe and not believe it, at the same time.
But they are best, when discovered on your own. so i wont go into them.
(but trust me, spend one night googling the guy, and read some articles,
watch some video, like this documentary...youll see.)
in that issue of juxtapoz...his artwork absolutely stood out.
but what stood out on my first reading of it, was when he painted the
stoplights blue. (this is a reference, which is actually quite close
to my heart, if you get it...go, and enjoy that thing right now.)
in that case, it was the idea...the heart that went along with it.
i can only imagine, and hope, that he approaches everything in that way.
so far, this review,(like most articles about him) has been about
who he is, and not so much about his work. I believe, THAT,
should speak for itself. but i will attempt to describe it,
as a chaotic amalgum of everything you want to see, but never see.
its finding of images, patterns and shapes in swirling water, clouds,
trees, wood paneling, or any random place... then building stories
and structures around them. that leave you with a questionable memory of them.
some are absolute brilliance, some....arent....at all. but that, for me,
is the greatness of it. as someone who could be considered an "artist".
i WANT to see the amazing, as well as the failures. the simplicity,
as well as the grandeur. you should look at most articles, and press
about him, as the lure, before the bait. because his work, has inspired
countless people. and they never knew the stories, or the person behind them all.

anyways, onto the ACTUAL review of the film...

Its a documentary, essentially 7 years of collected footage.
its mostly Choe himself telling stories, and exploits.
its narrative goes from pygmys hiding in trees, to the LA riots,
to japan, back to LA, his beginnings as an artist, his work for various
porn magazines as an illustrator, (one job was actually writing lesbian porn,
as well as illustrating them.funny story.) it explains his addictions,
his seemingly failed(?) lovelife. his help with children in need,
Its more of an exercise in explaining, the intricacies of a driven individual.
in its highs and lows, successes, forced stagnation, and creative furvor.
and, certainly...the payoff.

its a slight peek into his process of thought as well as work.

i watched this, and before it was even finished, i was inspired to get off
my stupid lazy fucking ass and make something. Because in the end,
that could be you on that video. I could be writing this shit, about you.
i think thats the most important lesson in all of what ive learned about this guy.
He didnt come from a rich family. He fought. and in the end, got paid.
not only with money...but with the life that he designed, that he created, an
was the architect of. If anything should be taken from the documentary.
its that, this is how he did it...what the fuck are you going to do?

The film:

"dirty hands: the art and crimes of David Choe"

his current work:

http://www.dvdasa.com

REVIEW *by slagseed*

Weirdcraft Youth Group Invites You to:

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Now, for the first time ever, you can learn the real teachings behind Weirdcraft... Age Old Wisdom which gives you greater artistic ability, power over your enemies, and opens the doors to the richer, fuller life you always wanted for yourself and loved ones!

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Step by step you begin to release and train your inner demons, a technique known only to the Sages and Magi...

Yes, YOU CAN LEARN the secrets formerly reserved for Weirdcraft Initiates quickly... within the privacy of your own home.

Freedom From Dicks
"I'm glad there's no assholes in this group. We're all brothers here. I'm glad to be a part of it, and if anyone fucks with us, we outnumber them"

Suddenly Gets Gigs
"I joined Weirdcraft's Youth Group, and now I not only have more fans, I'm also playing more shows now!"

Never A Dull Moment
"There is always something going on, and it keeps my agenda full. No more time for depression!"

Sudden Appeal To The Opposite Sex
"I tell chicks that I contribute to a zine and release albums once a month. I barely get it all done because I'm so busy getting laid!"

Weirdcraft Youth Group
http://facebook.com/weirdcraft
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To apply:
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Front Cover and Buzz tutorial by Syphilis Sauna.

Circuit Bending Tutorial, “Suck Satan’s Cock” and horoscope by Baconhanger

“Parts” and video review by Slagseed

“Gems From The Equinox” pic by Daemon Nihil

Back Cover by Murkbox

Writing by Baconhanger, Qixoni, Syphilis Sauna, Daemon Nihil, Slagseed.

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[WCT-001] Baconhanger - Black Coven Remixes
http://weirdcraft.bandcamp.com/album/baconhanger-black-coven-remixes

[WCT-002] Weirdcraft Youth Group Occult Revival 2013
http://weirdcraft.bandcamp.com/album/weirdcraft-youth-group-occult-revival-2013

Artists

666 Gangstaz
http://soundcloud.com/666gangstaz

AnGoR (Belgium)
http://partyflock.nl/user/1309673:AnGoR.html
http://soundcloud.com/angor-1
http://www.facebook.com/nicolas.bayau.AnGoR

Baconhanger
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Damien Blackthorn
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http://badtaste4life.com/
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Jamie Noggle/Migraine Magazine

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